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A GUIDE TO THE GUITAR,

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OR APPENDIX TO THE ABOVE WORK.





# A GUIDE TO THE CURATOR

By J. H. ...

London: ...

The first object of this work is to provide a guide to the curator of the Royal Academy of Music Library. It is intended to be a practical handbook for the curator, and to be of use to the collector and the student of music.

The second object of this work is to provide a list of the books in the library, and to give a brief description of each. This list is arranged in alphabetical order, and is intended to be a reference work for the collector and the student of music.

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# A GUIDE TO THE GUITAR.

3

## LESSON the FIRST

### *Nature of the Instrument.*

In commencing a work of this kind it has generally been the custom to give some *historical* notice of the *Instrument* to which it applied; a practice, however, seldom attended by any other result to the Pupil, than that of increasing the *price*, without adding to the *value*, of books, that must always found their best claims to favour upon the cheap, brief, and useful form in which they are presented.

We are by no means disposed to follow what may thus be called a bad example, and we shall simply say that the *Guitar* is an instrument of Moorish origin, transmitted to us by the Spaniards, and after exciting much attention, at various periods, in most parts of Europe, it has finally attained a degree of consequence in the musical world, that does not seem likely to subside.

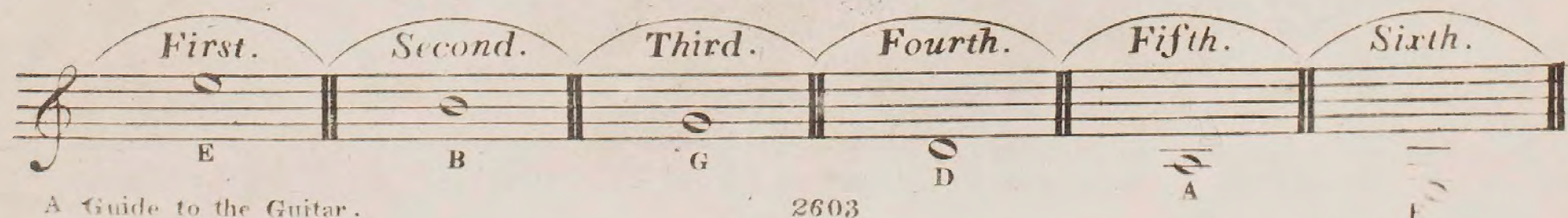
Though several systems for playing the *Guitar* have been published yet room still perhaps remains for something more plain, pithy, and comprehensive than can be found in any existing treatise. To these advantages the present work has been confined, and the Author anxiously hopes that the praise of proving *serviceable* to those who commence the study of the *Guitar* will not be withheld from the Guide, by whose zeal and diligence their steps are conducted.

We now proceed to the practical portion of our labours which necessarily include the following details.

1. The *Guitar* is mounted with *six* strings, three of which — the *fourth*, *fifth*, and *sixth* — are composed of silver wire, and the others of cat-gut; similarly to the harp or violin.

2. The *first* or upper string is named *E* — the *second* *B* — the *third* *G* — the *fourth* *D* — the *fifth* *A* — and the *sixth* or last *E* —

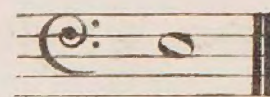
### EXAMPLE.



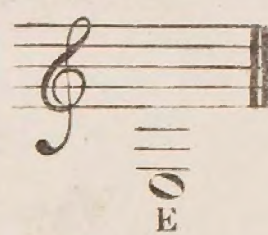


# OF TUNING.

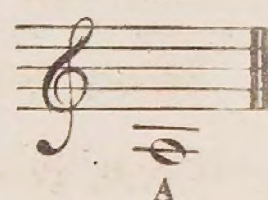
To tune their own instruments, which it is highly desirable that Pupils should do, the following method must be observed: Begin by the *sixth* string *E*. and tune it to the sound on the Piano which is represented by



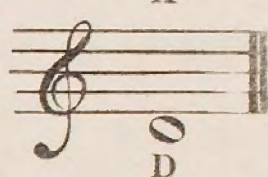
An open note which in the common treble *clef* appropriated to the Guitar is written



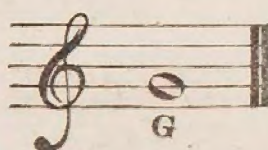
Stop the 6<sup>th</sup> string at the 5<sup>th</sup> fret, (\*) and tune the *fifth* string in the same tone as the stopped note, which will be



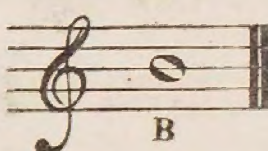
Stop the 5<sup>th</sup> string at the 5<sup>th</sup> fret, and tune the *fourth* string in the same manner, which will produce



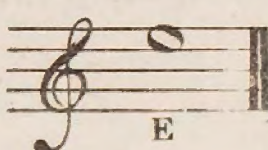
Stop the 4<sup>th</sup> string at the 5<sup>th</sup> fret, and tune the *third* string for



Stop the 3<sup>rd</sup> string at the 4<sup>th</sup> fret, and tune the *second* string for



Stop the 2<sup>nd</sup> string at the 5<sup>th</sup> fret, and tune the *first* string for



## MODE of HOLDING the GUITAR.

It should be kept in a slanting position, and rested half-way up on the *right* knee, which it is necessary to elevate a little more than the left, by means of a footstool; the arrangement in this respect being such, that three parts of the sounding board turn outwards, while care is taken that the *neck* hangs slightly over the base of the instrument.

(\*) Frets are the small lengths of metal or ivory which cross the neck of the instrument, and divide it into what are called positions.



# POSITION of the LEFT HAND.

The Neck of the Guitar must be held, near the top, in the middle of the *left* hand, supported by the Thumb; which passes round it, and derives a slight degree of steadiness from gentle pressure with the forefinger.

The *wrist* must in no case touch the neck of the Guitar, but should bend outwards, the instrument being held altogether with sufficient freedom to let the hand move easily from one End to the other of the Finger-board.

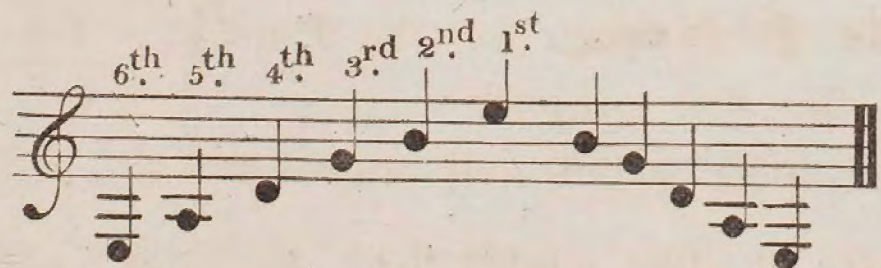
## POSITION of the RIGHT HAND.

The *right* hand must be gracefully rounded, the little finger placed between the *Rosette* (\*) and the Bridge, and the others disposed across the strings; care being taken so to adjust the hand, that while playing, it shall move as little as possible.

## HOW to USE the RIGHT HAND.

To obtain a full and melodious sound it is necessary to strike the strings strongly with the ends of the fingers, proper care being taken at the same time not to let them slip between the strings, which the *nails* must also be kept from touching. The strings should be struck somewhat transversely, and the thumb turned out rather more than the fingers.

For the three Siver strings the thumb is employed, and the first second and third fingers for the rest, as shown in the following examples.



{ The same rule is of course observed  
in playing the simple gamuts —

## HOW to USE the LEFT HAND.

A moderate practice on the following exercise will familiarise the pupil with the proper method of using the left Hand.



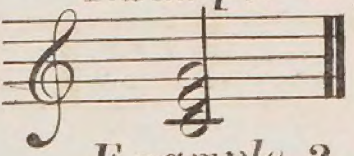
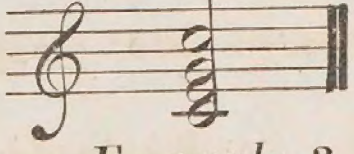
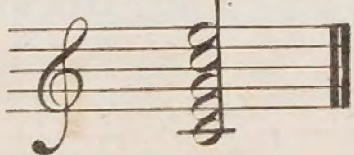


# OF POSITIONS.

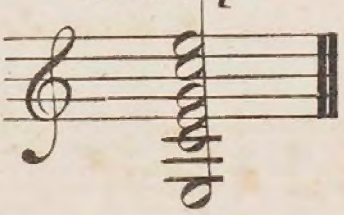
The number of the positions depends on the number of the frets, and is determined by the place of the forefinger; thus, when placed on the first fret, it produces the *first* position; and so on for every fret which it covers.

## OF CHORDS.

A Chord is a combination of several notes, which must be played at once, and is effected on the Guitar in the following way.

Chord of three notes.		2 <sup>d</sup> Finger. 1 <sup>st</sup> Ditto. Thumb.
Chord of four notes.		3 <sup>d</sup> Finger. 2 <sup>d</sup> Ditto. 1 <sup>st</sup> Ditto. Thumb.
Chord of five notes.		3 <sup>d</sup> Finger. 2 <sup>d</sup> Ditto. 1 <sup>st</sup> Ditto. Thumb. Ditto.

In this example the *Thumb* passes from one string to another; the same expedient being employed to produce a chord of six notes, for which the *thumb* glides across the three silver strings, while the others are struck, simultaneously, by the first second and third fingers.

Chord of six notes.		3 <sup>d</sup> Finger. 2 <sup>d</sup> Ditto. 1 <sup>st</sup> Ditto. Thumb. Ditto. Ditto.
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## OF SIGNS employed in the present Work.

It being quite indispensable to denote the *fingering* for the Pupil, the following *signs* or *marks* have been adopted for that purpose.

Right Hand.	Left Hand.
For the Thumb..... ^	..... *
1 <sup>st</sup> Finger..... .	..... 1
2 <sup>d</sup> Ditto..... :	..... 2
3 <sup>d</sup> Ditto..... :	..... 3

Open notes are shown by an o.

The *left* thumb, which is indicated (as above) when in use by the sign \*, takes no part whatever in playing gamuts, but is only used in chords, or arpeggios, and to stop the first and second silver strings.



# On the *BARRE* or *STOP*.

*Barre* is the term for *stopping* several notes with one finger. There are two kinds of *Barre* one called the *little* and the other the *great Barre*

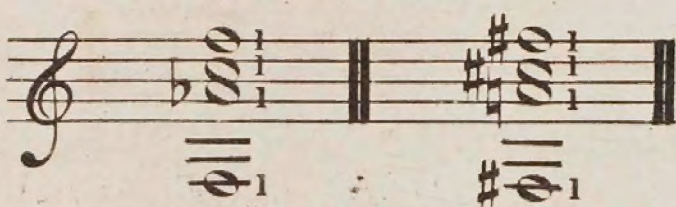
When two or three strings *only* are stopped we have the *little Barre*.

## *Example.*



When four, five, or six strings are stopped together, we have the *great Barre*.

## *Example.*



## Of the *SLIDE*.

This name is given to any sound continued or prolonged by the same vibration, and to produce it the finger must fall perpendicularly upon the preceding note.

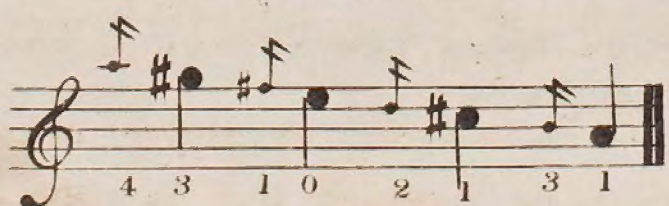
## *Example.*



## Of the *SLUR* or *COMMON APPOGGIATURA*.

The note of the melody is sometimes preceded by a *smaller* note, for the purpose of grace or ornament, and to join these together, the first must be touched with the right hand, and the *second* played by drawing the proper finger of the left hand, horizontally, across the string.

## *Example.*

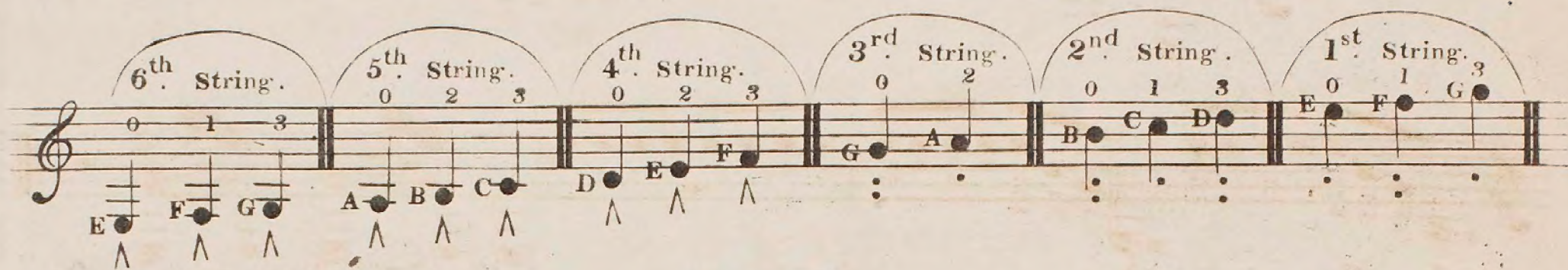




LESSON the SECOND.

NATURAL SCALE in the first position.

*Ascending.*



*Descending.*



EXERCISES, SCALES and PRELUDES.

A constant practice of the following Exercises cannot be too strongly recommended.

*Exercise*



SECOND SCALE or GAMUT with SHARPS.



7/15  
d.g.d.



*Exercise.*

A handwritten musical score on two staves. The first staff begins with a treble clef and a common time signature 'C'. It contains a series of eighth-note runs, some beamed together, and rests. The second staff continues the piece, featuring similar eighth-note patterns and some chords. The notation is in ink on aged, slightly yellowed paper.[illegible]

*Exercise*

The image shows a musical score for an exercise. It consists of two staves of music. The first staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line. Above the staff, there are several groups of notes with fingerings indicated by numbers 0, 1, and 3. The notes are beamed together. Below the staff, there are several groups of notes with fingerings indicated by numbers 0, 1, and 3. The notes are beamed together. The second staff also begins with a treble clef and a common time signature (C). The music is written in a single melodic line. Above the staff, there are several groups of notes with fingerings indicated by numbers 0, 1, and 3. The notes are beamed together. Below the staff, there are several groups of notes with fingerings indicated by numbers 0, 1, and 3. The notes are beamed together. The exercise ends with a double bar line.

AIR.

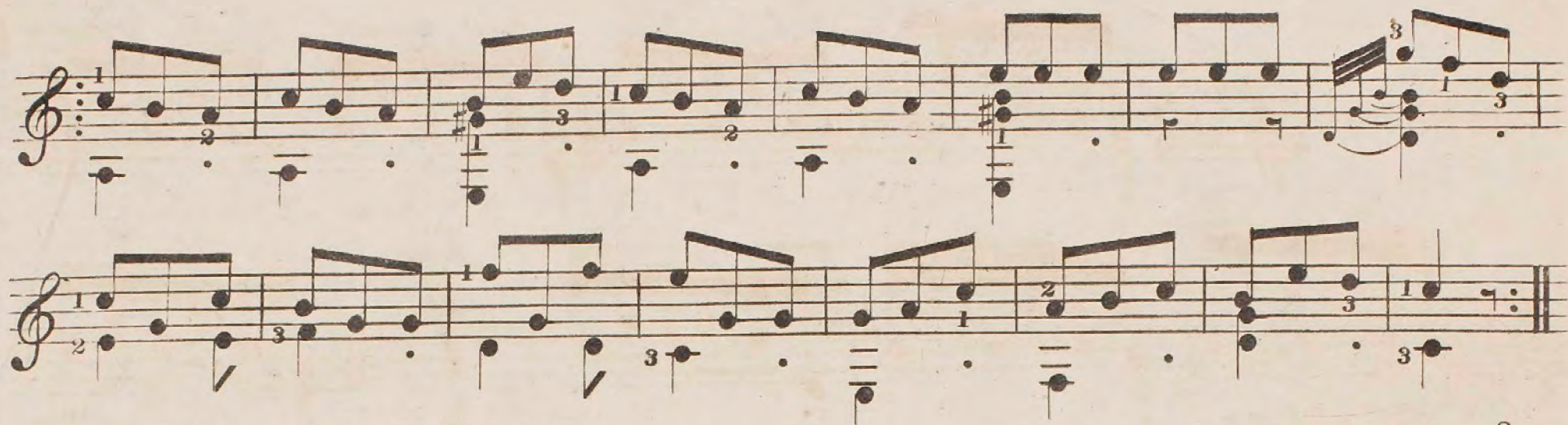
*Andantino.*

AIR ..

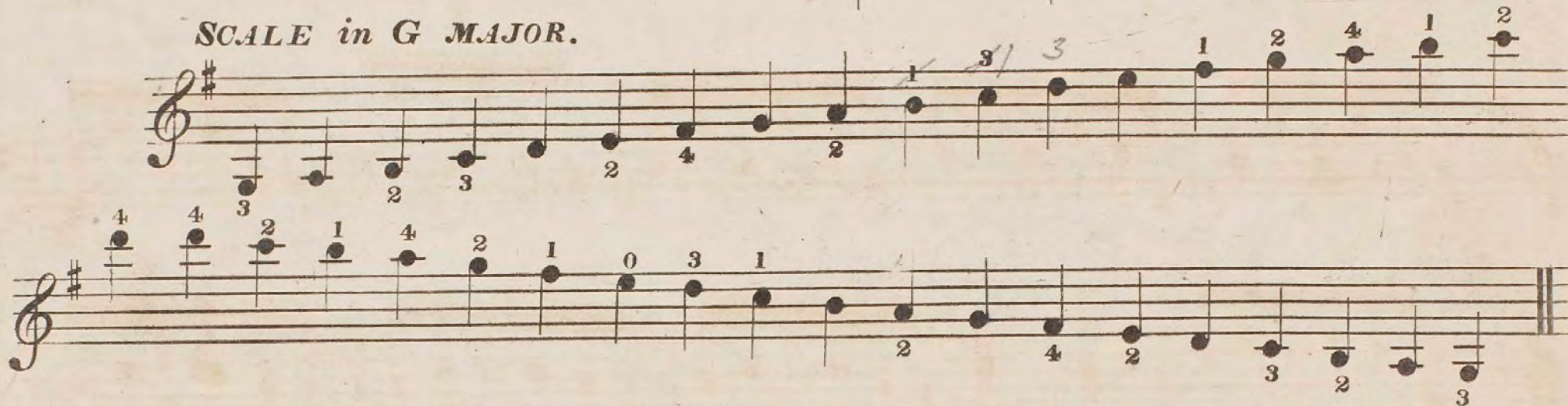
3/8



10



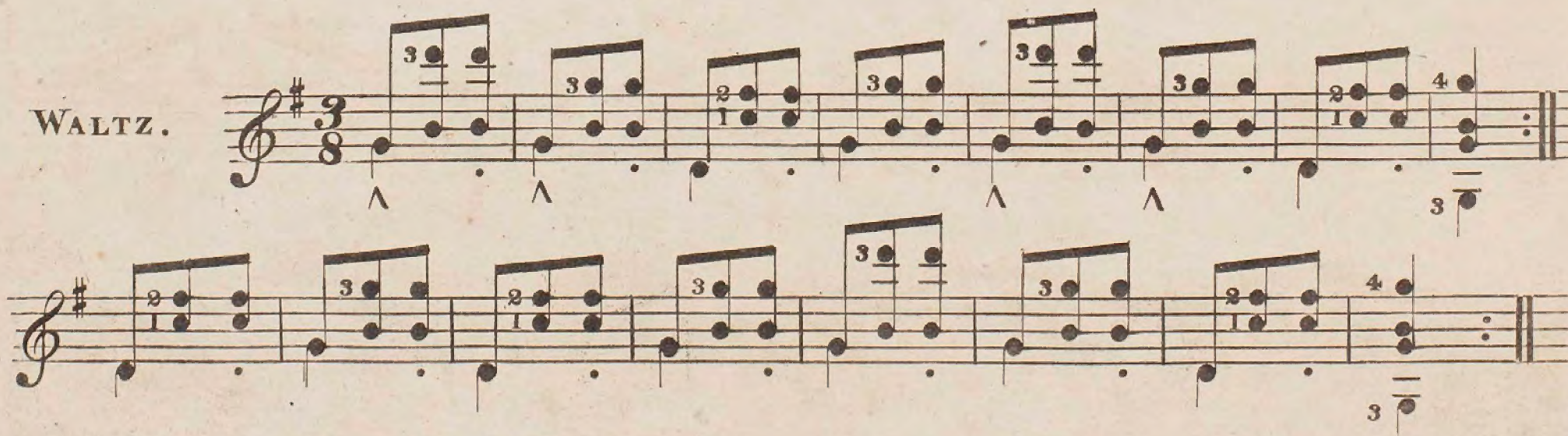
SCALE in G MAJOR.



PRELUDE.



WALTZ.





VARIATIONS.

Musical notation for Variations, measures 1-10. The piece is in 3/8 time with a key signature of one sharp (F#). It consists of six staves of music. The first four staves contain continuous eighth-note patterns. The fifth staff includes the word "FINE" and a double bar line. The sixth staff concludes with a double bar line and the marking "D.C." (Da Capo).

SCALE in D MAJOR.

Musical notation for the Scale in D Major, measures 1-8. The scale is written in two staves. The first staff shows the ascending scale with fingerings: 1, 3, 1, 2, 4, 1, 3. The second staff shows the descending scale with fingerings: 4, 3, 1, 4, 2, 1, 2, 1. The piece ends with a double bar line.

PRELUDE.

Musical notation for the Prelude, measures 1-8. The piece is in 3/8 time with a key signature of one sharp (F#). It consists of two staves of music. The first staff features a melody with slurs and fingerings (1, 3, 2, 1, 2, 4, 1, 3, 2). The second staff contains a bass line with fingerings (3, 1, 3, 2, 1, 2, 4, 3, 2, 1). The piece concludes with a double bar line.

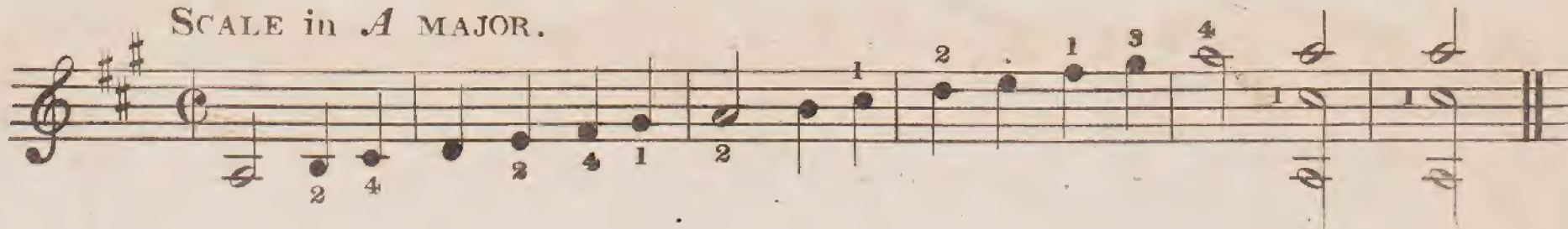


AIR.

*Andante.*



SCALE in *A* MAJOR.





PRELUDE.

Musical score for the Prelude section, featuring three staves of music in G major (one sharp) and 2/4 time. The first staff includes fingerings 1 2 and 3 2 3. The piece concludes with a double bar line.

AIR. *Allegretto.*

Musical score for the Air section, featuring seven staves of music in G major (one sharp) and 3/4 time. The tempo is marked *Allegretto*. The score includes various dynamics such as *f*, *p*, and *ff*, and concludes with a double bar line.



MELODY.

Musical notation for the MELODY section, consisting of four staves in 3/4 time with a key signature of one sharp (F#). The melody features various rhythmic patterns, including eighth and sixteenth notes, and fingerings are indicated by numbers 1-4. The section concludes with a double bar line and a forte (ff) dynamic marking.

SCALE in E MAJOR.

Musical notation for the SCALE in E MAJOR section, consisting of two staves in common time (C). The scale is written in treble clef with a key signature of two sharps (F# and C#). Fingerings are indicated by numbers 0, 1, 2, 3, 4. The section ends with a double bar line.

PRELUDE.

Musical notation for the PRELUDE section, consisting of three staves in common time (C) with a key signature of two sharps (F# and C#). The prelude features a series of ascending and descending eighth-note patterns with fingerings indicated by numbers 1-4. The section concludes with a double bar line.



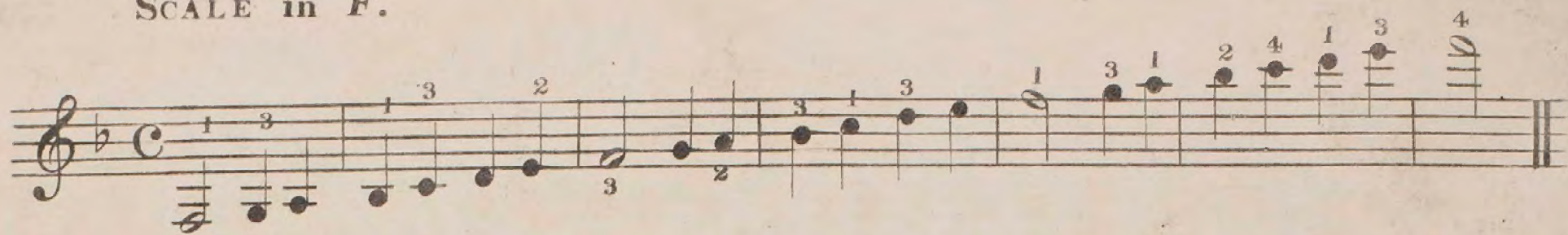
ANDANTINO.

The musical score is written for guitar and consists of ten staves. The tempo is marked 'ANDANTINO.' and the key signature is three sharps (F#, C#, G#). The time signature is 2/4. The music is characterized by arpeggiated figures and melodic lines. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The score includes repeat signs and a final double bar line at the end of the tenth staff.



16

SCALE in F.



PRELUDE.



*Maestoso.*

AIR.

